

# TASDANCING :: FORM FLOW FEELING



NEW.  
A gallery  
of art,  
images,  
objects  
& ideas

PHOTOMEDIA PRINTS  
BY JENIMARO

31 MARCH - 13 MAY

## Poetry in (photo)motion

There is a temptation when viewing Jenimaro's *Tasdancing* work to categorise it as 'dance photography' and simply enjoy the experience that such work can bring. Indeed, there is nothing wrong with that – it is dance photography. And no matter the extent to which these final images are digitally manipulated and moulded there is a technical expertise in photographing dancers as they rehearse or perform that is impressive. Capturing human movement has been a fascination since Muybridge's studies, and the difficulty of so doing is obvious.

Certainly Jenimaro is working in an area that has a number of well known practitioners who have made an impact as dance photographers and as artists: Barbara Morgan, Lois Greenfield and Annie Leibowitz come to mind. But there is something in these *Tasdancing* works that sets them apart too, and persuades me that there is as much art here as simply capturing a moment in dance.

I have been lucky enough to have had dance around me all my life—my mother has taught dance for as long as I can remember. Apparently I ventured on stage at an eistedford age two. What these life experiences do give me is the ability to identify someone with a passion for the subject of dance that clearly comes through when expressing their art. Jenimaro seems to work with the dancers as they interpret, create and express the emotions of contemporary dance. I can feel this passion in these works.

But there is also poetry. It has been said of Lois Greenfield's dance photography that its inherent power lies in the tensions it portrays: gravity and weightlessness; balance and imbalance; freedom and constraint; and order and chaos<sup>1</sup>. Such tensions can be seen here in works like *toExtend* and *toDefy*, but there is also a poetry in the juxtaposition of the sheer physicality of the dancers with their fluidity of motion. In works like *toDance*, *toIntensify* and *toRecall* I see another tension, that between stillness and movement. Partly, this poetic tension is created by the clever use of layering, montaging, colour and digital effects to create almost a ghost-like appearance to the scenes. Images taken with short exposures and combined with those blurred by long exposure to create a perception of movement that is in fact there, but cannot be capturing by the camera. All the while the dancers themselves—the original photographs, if you like—remain coherent and inherently the subject of the work.

Barbara Morgan has been quoted as describing herself as "a visually aware human being searching out ways to communicate the intensities of life"<sup>2</sup>. In *Tasdancing* Jenimaro has succeeded in communicating the intensities of contemporary dance. And for me that communication is elevated by both the passion and poetry evident in the work.

Dr Kim Lehman  
University of Tasmania

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1 William A Ewing, 1999. *Breaking Bounds: The Dance Photography of Lois Greenfield*, Thames & Hudson.

2 *Aperture Masters of Photography*, 1999. Barbara Morgan, Aperture Foundation.



Tasdance, based in Launceston, is Tasmania's professional contemporary dance company and is celebrating its 30th birthday in 2011.

Thanks to Annie Greig, Artistic Director of Tasdance, for her support in the completion of this work.

Images are created from photographs of recent works choreographed for Tasdance:

'Blur' by Anton and 'Remembering of Us' by Frances Rings (2009)

'Racing Heart' by Chrissie Parrott and 'Forty Miles' by Graeme Murphy (2010)

Huge thanks also to the dancers who appear in these images and acknowledgement of the high level of effort, commitment and artistry brought to every performance:

Fleur Alder, Jason Northam, Joel Corpuz, Malcolm McMillan, Sarah Fiddaman, Sofie Burgoyne, Tobia Booth-Remmers and Trisha Dunn

Further information about the company and the dancers at [www.tasdance.com.au](http://www.tasdance.com.au)

There are 21 works in the exhibition, 9 of which are represented in this catalogue.



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*toIntensify* (2011) from Anton's *Blur*  
Pigment inks on rag, 50 x 80cm



*toSupport* (2011) from Graeme Murphy's *Forty Miles - River of Dreams*  
Pigment inks on rag, 50 x 80cm





*toDefy* (2011) from Anton's *Blur*  
Pigment inks on rag, 50 x 50cm



*toFloat* (2011) from Chrissie Parrott's *Racing Heart*  
Pigment inks on rag, 50 x 50cm



*toStartle* (2011) from Graeme Murphy's  
*Forty Miles*  
Pigment inks on rag, 50 x 50cm

*toDance* (2011) from Chrissie Parrott's *Racing Heart*  
Pigment inks on rag, 50 x 50cm





*toUnravel* (2011) from Frances Ring's *Remembering of Us*  
Pigment inks on rag, 50 x 80cm



*toWeave* (2011) from Frances Ring's *Remembering of Us*  
Pigment inks on rag, 50 x 80cm